

You will know that you have completed this strand successfully if you are able to.....

- Describe what it means to use **WORD CHOICE**, **SENTENCE FLUENCY**, and **VOICE** effectively.
- Identify when a writer is using **WORD CHOICE**, **SENTENCE FLUENCY**, and **VOICE** well.
- Improve your own use of **WORD CHOICE**, **SENTENCE FLUENCY**, and **VOICE**, using three specific strategies.

DIRECTIONS:

1. Locate the DEFINITIONS for word choice, sentence fluency, and voice within the folder provided. Read these definitions, and as a group, discuss how these three elements of writer's craft might be inter-related. In other words, what do word choice and sentence fluency have to do with VOICE?

2. Locate the sheet titled "Use the Rubric Provided to Assess My Use of Word Choice in Each Clip Below" as well as the laminated rubric provided. Read the criteria for word choice on this rubric. Then, work with your group to rate each of the two clips of writing provided.

3. Locate the sheet titled "Hearing Voices." Using the markers provided, complete the following tasks as a group:

- Use a **red marker** to circle ANY words within ANY paragraph that "give away" the age or geographic location of the speaker or the time period in which the piece was written.

Strategy One: Writers choose the words that their characters use strategically, in order to reveal their age or location or to place them within a historical time period. Where could you do this in your own writing?

- Use a **blue marker** to underline sentences that are especially short or long.

Strategy Two: Writers often mess around with sentence structure, in order to reveal the age or emotional state of their speakers. Children often speak in short and simple sentences. When people are afraid, they may do the same. Those who are pontificating, exaggerating, or reflecting on something may speak in longer sentences. Consider checking the length of the sentences that your characters use. Do they reflect what they should about them?

- Use a yellow marker to place a star next to those parts of the text where emotion shines through.

Strategy Three: Writers often “add on” emotional language in order to establish voice as well. Where do you state or imply how your characters feel in the text you have written?

- Record the three strategies that you’ve studied within this strand in the margin of your rough draft or in your writer’s notebook. As you work on your revisions in the coming weeks, use them to improve your use of writer’s voice. Consider asking others to provide you feedback on your use of these strategies during peer review.